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VOLUME 9 NUMBER 5 JANUARY 1993

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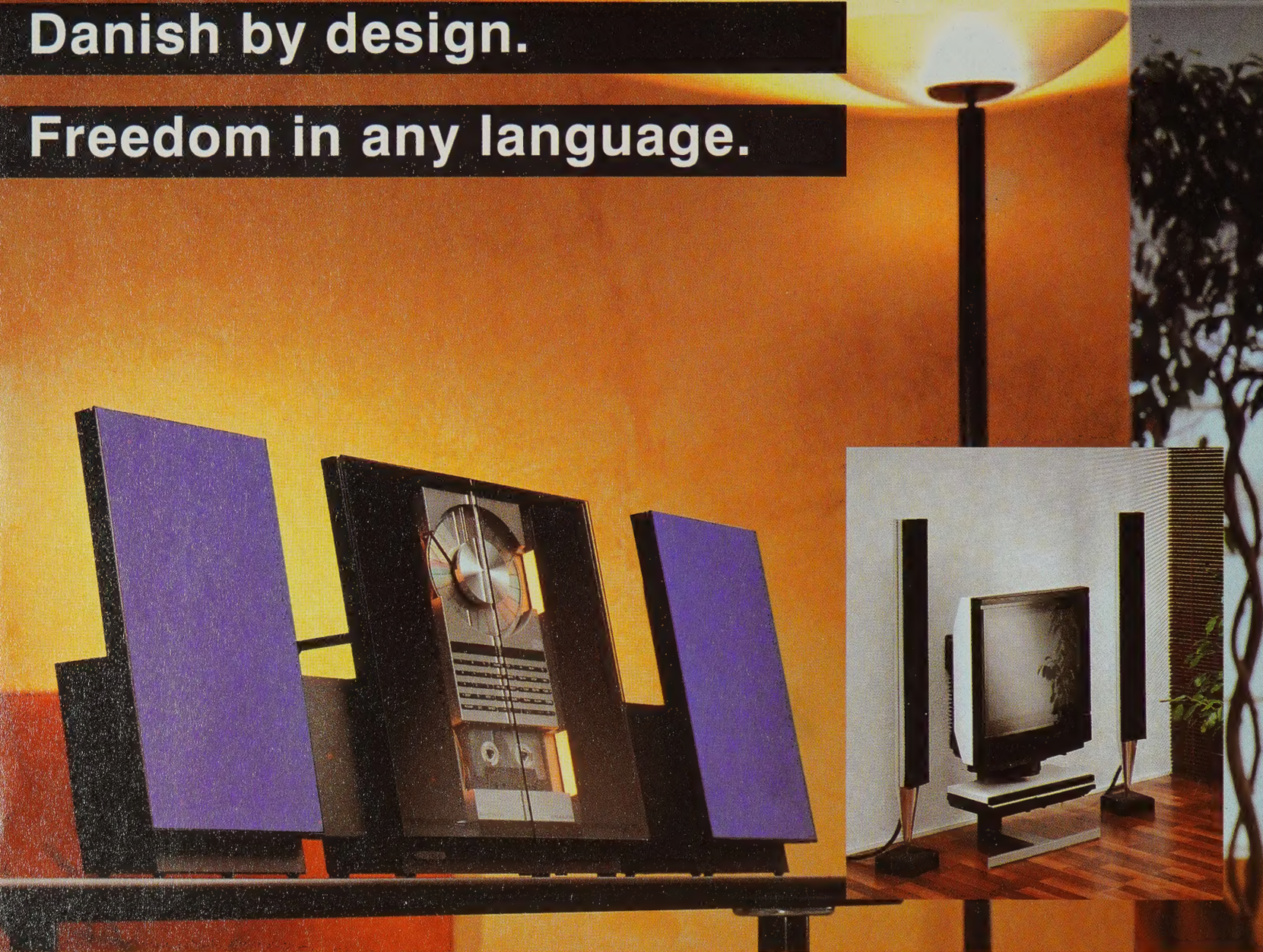

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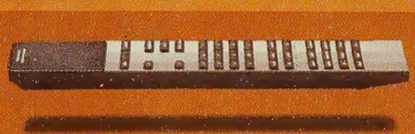

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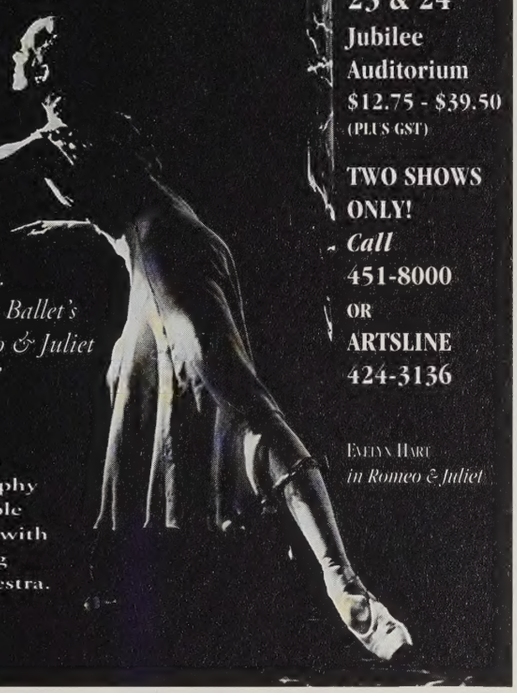

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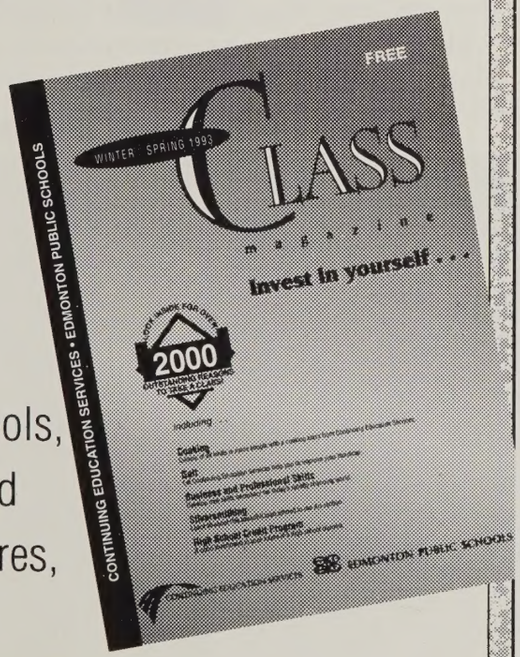

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Made In Canada Festival In Review

For nine days in November the Edmonton Symphony Orchestra led the way in a celebration of Canadian music. From November 14th to 22nd, the Made In Canada Festival entertained music fans with performances in a variety of musical styles in a variety of venues.

The ESO Magnificent Master Series concerts featured an all-Canadian Seagram Symphonia programme to begin the festival the opening weekend. Jazz greats Moe Koffman and Tommy Banks filled the Yardbird Suite on Monday. Earlier that day, the ESO's first-ever Composer-in-Residence, John Estacio, hosted a concert at Victoria Composite High School. More than 250 students were treated to the performance by a chamber ensemble of a work composed by John, as well as the world premiere of a work by Victoria Composite graduate, Jeff Barnum. Wednesday saw percussionists Nexus perform for about 400 enthusiastic fans in the Jubilee Auditorium.

On Thursday, the ESO's Canadian Concerto Competition 1992 took place at Convocation Hall. Jens Lindemann, a trumpeter from Edmonton, gave a stellar performance to win the Competition. Performing a new work by composer Allan Gilliland and Malcolm Forsyth's Trumpet Concerto, Mr. Lindemann won the approval of the five jury members. The first place award consists of $5,000.00, a performance with the ESO during the 1993-94 season, and a regional broadcast on CBC Stereo. Mr. Lindemann, 26, has studied at McGill University and this year, completed his Master of Music at Juilliard.

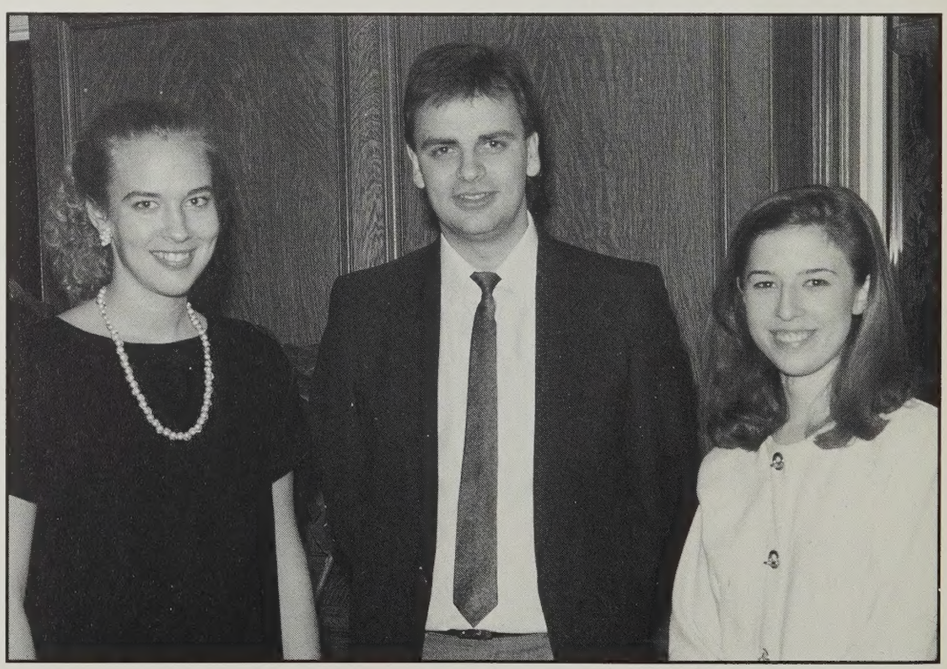
He has won a number of awards including Grand Prize Winner at the Canadian Music Competition (1990) and first prize at the Prague International Trumpet Competition (1992). The Competition's second place prize went to Calgarian Tanya Dusevic (flute) and Erika Raum (violin) from Toronto captured third prize.

Friday saw country and western artists, Great Western Orchestra, entertain at the Garneau Theatre. The ESO's Pops concerts rounded out the final weekend of the Festival, with celtic artist Loreena McKennit providing the final Festival-presented performance at the Myer Horowitz Theatre.

In addition to the Festival-presented events and nationally known artists, forty-six local arts organizations featured musicians, singers, dancers, visual artists, and poets paying tribute to the accomplishments of Canadian artists in the field of music. For the ESO, the Festival provided an opportunity to attract new audiences.

"The Festival, a rambling collaboration with several other self-producing arts groups, has enabled the ESO to associate itself with folk-singers, dancers and poets without having to turn its concerts into artistic free-for-alls," wrote Robert Everett-Green, Music and Dance Critic, **Globe and Mail**.

Made In Canada - a celebration of our musical past and a glimpse of our musical future.



Concerto Competition Winners - (l to r) Tanya Dusevic (2nd place), Jens Lindemann (1st place), Erika Raum (3rd place).

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Because most children under the age of three are not yet able to sit through a performance, the ESO will not permit children under that age to performances in the Magnificent Master Series, The Lighter Classics or Parade of Pops. Cameras, radios and tape recorders are not permitted in the auditorium and must be checked at the Box Office. Please turn down/off any pagers or alarm watches.

VOLUME 9, NUMBER 5 JANUARY 1993

Edmonton Symphony Orchestra

Signature

Uri Mayer, Music Director

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The Edmonton Symphony Society gratefully acknowledges the financial support provided from **The Lottery Fund** by the **Government of Alberta** through the **Alberta Foundation for the Arts**, **The Canada Council**, **Alberta Culture and Multiculturalism**, and the **City of Edmonton**. Our sincere thanks to the Winspear Foundation for their continued financial support.
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ANI KAVAFIAN, Violin
URI MAYER, Conductor

PROGRAMME

BRAHMS

Symphony No.3, Op.90 in F Major

Allegro con brio
Andante
Poco allegretto
Allegro

INTERMISSION

MOZART

Violin Concerto No.4, K.218 in D Major

Allegro
Andante cantabile
Rondeau: Andante grazioso - Allegro ma non troppo

ANI KAVAFIAN*, *Violin*

WAGNER

Die Fliegende Holländer: Overture

*Ani Kavafian is replacing Gyorgy Pauk who, due to scheduling conflicts, was forced to cancel.

Ani Kavafian, Violin

Ani Kavafian's performances as recitalist, soloist with orchestra, and in chamber music throughout the United States and abroad have earned her critical acclaim and a secure and prominent place on the international concert scene. The **Washington Post** has praised her as a "superb artist, easily capable of holding her own in the company of the world's top violinists."

Born in Istanbul, Turkey, Ms. Kavafian began piano lessons at age three and at nine, shortly after her family moved to the United States, she began studying the violin. At 16, Ani won first prize in both the piano and violin concerto competitions at the National Music Camp in Interlochen, Michigan. Two years later, Ani began her violin studies at the Juilliard School eventually receiving a Master's Degree with top honors. Ms. Kavafian currently serves on the faculties of the Manhattan School of Music and Mannes College of Music.

Ms. Kavafian has appeared with virtually all of America's leading orchestras including the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Pittsburgh Symphony, Phoenix and Rochester. Her numerous recital engagements include performances at New York's Carnegie Hall and Alice Tully Hall. Ani also appears frequently as Artist-Member of the Chamber Music Society of Lincoln Center and at numerous festivals.

Ms. Kavafian's list of prestigious awards includes the Avery Fisher Prize, and the Young Concert Artists International Competition. She has appeared at the White House on three separate occasions and has been featured on many networks and PBS television specials. Ani's recordings can be heard on the Nonesuch, RCA, Columbia and Musical Heritage Society labels.

PROGRAMME NOTES *by Dave Baker*

Symphony No.3, Op.90 in F Major
Johannes Brahms
(b. Hamburg, 1833 / d. Vienna, 1897)

It is unfortunate that the sideshow rivalry between followers of Brahms and Wagner detracted from the actual premiere of Brahms' *Third Symphony* on December 2, 1887, only a few months after Wagner had died. Followers of the opera revolutionary tried to ruin the premiere, which the Vienna Philharmonic performed under Hans Richter, by hissing between the movements. Fortunately, the music itself carried the day, and the work was a success.

A large reason for this success was the maturity and confidence of the composer. After taking 14 years to write his *First Symphony*, Brahms wrote another one only a year later. But six years intervened between the second and third, during which time Brahms honed his craft by composing, among other works, his two famous *Overtures* (the *Tragic*, and the *Academic Festival*), his *Violin Concerto*, and the *Second Piano Concerto*. By the time of the *Third Symphony's* premiere, Brahms was 50 years old, and in the full flower of his creative power.

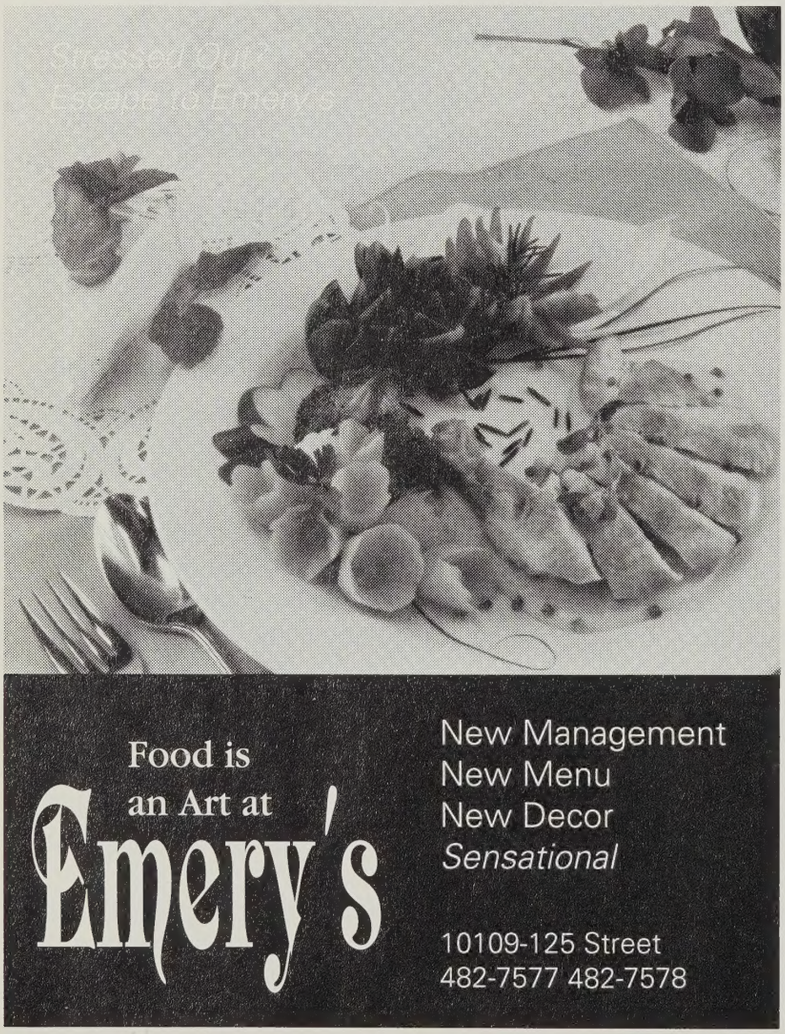
> ***t has***
>
> ***interesting***
>
> ***obstacles***
>
> ***for the conductor....***

Brahms' *Third Symphony* presents challenges not found in the first two, and has its own unique rewards. It has interesting obstacles for the conductor, too: he must carry off what is essentially a very personal, ruminating, contemplative work on the part of its composer. Yet, for all its personal expressiveness, Brahms' *Symphony No.3* has a clear and balanced, rather formal structure.

It begins with a subject which soars downward, then up again, preceded by three chords fraught with meaning. A great contrast to this tension is the tender second subject, first heard on a clarinet. There is great drama in the exposition section, and more in the short development. The coda, however, dies away softly.

The second movement is a mini-sonata: a folksong-derived first subject leads to a transitional passage. A second subject, played by clarinet and bassoon, enters and leaves. The reappearance of the principal subject leads straight into the conclusion.

The third movement, a rather dark *Allegretto*, is in three clear sections, with the recapitulation entirely rescored. The *Finale's* verve and personal expression rivals that of the first movement. Brahms' close friend Joseph Joachim (the noted violinist), expressed admiration for "the equally deep and original conception" of this broad movement, which closes, again like the opening movement, by dying away softly.



Violin Concerto No.4, K.218 in D Major
Wolfgang Amadeus Mozart
(b. Salzburg, 1756 / d. Vienna, 1791)

There were probably two major contributing factors to the five violin concertos of Wolfgang Amadeus Mozart. One was the "style galant", the other was Mozart's father, Leopold.

The style galant, in its brief heyday, was the rage of Europe. Following the complex ornateness of the Baroque, musical taste came full circle, and favoured light, breezy entertainment. The sophistication of the

music took a back seat to "panache" in importance. Composers such as Luigi Boccherini and Carl Philipp Emmanuel Bach wrote in style galant very successfully.

Leopold Mozart was a respectable enough composer, but during his lifetime he was better known for his method of teaching violin. Leopold's tutelage, combined with Wolfgang's incredible musical mind, made the younger Mozart not just Europe's finest keyboard player, but also an outstanding violinist. At only 19 years old, Wolfgang was Concertmaster of the court of the Archbishop of Salzburg.

Musical taste came full circle, and favoured light, breezy entertainment.

Mozart was capable of doing anything he set himself to do musically, and invariably it would turn out to be a quintessential example of work of its kind. Even at the age of 19, his works, when he was allowed creative liberty, contained musical structure of fascinating complexity. But style galant is what the public wanted, so style galant is what he gave them. And so it was with the five violin concertos which can be decisively credited to him. All were written in 1775, and all likely played by him, or his assistant (and successor as Concertmaster), Gaetano Brunetti.

The *Fourth Violin Concerto* was based largely on a similar work by Boccherini, written ten years before. The first movement is very formal in structure, though the principal theme is delightfully Mozartean. The second movement follows what may be called a "sonata-aria," with the soloist "singing" its part aria style, while the movement itself is built along the fundamental "exposition-development-recapitulation" format of proper sonata form.

Two interesting features are found in the *Finale*. First, it is deliberately marked *Rondeau* (the French spelling) by Mozart - again a reference to the style galant. The second is in the movement's secondary theme, based upon a folk song. The soloist plays on the violin's open "G" string, drone-like, suggestive of the folk instrument the musette, a relative of the bagpipe.

continued on next page

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The Flying Dutchman: Overture
Richard Wagner
(b. Leipzig, 1813 / d. Venice, 1883)

In 1839, Richard Wagner boarded a ship at Königsberg, Prussia, on a journey to Paris. He later wrote: It was an awful voyage in a tiny ship, taking over three weeks. The vessel nearly foundered on several occasions. It would have been a total loss for him, had it not been on that voyage that he heard, from the sailors on the ship, the story of *Der Fliegende Holländer* (The Flying Dutchman).

The Flying Dutchman is a ghost ship, which legend says portends disaster when it is spied near the Cape of Good Hope (off South Africa) in stormy weather. In his collection of works called *The Salon*, German poet Heinrich Heine wrote a version of the Romantic legend, and this version was the basis of the libretto for Wagner's opera. In it, the Dutchman of the title incurs the wrath of the Devil by vowing that no storm will stop him from rounding the Cape, though it takes forever. For his rash oath, the Dutchman is doomed to an eternity of sailing those waters, unless he is redeemed by the pure love of a virtuous woman.

For his rash oath, the Dutchman is doomed to an eternity of sailing those waters....

The opera's *Overture* contains, in miniature, many of the themes Wagner employs throughout the opera. We hear the storm, the "leit motif" of the Dutchman, that of the virtuous maiden Senta, and several of the songs of the ship's crew.

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Concert Highlights

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Molly Hamilton has been entertaining audiences in Alberta and beyond for over 15 years. Now she brings her dynamic show to Edmonton to perform "Country Music for Kids" - a children's show designed to get toes tapping and hands clapping! The concert starts at 2:00 p.m February 13th in the Jubilee Auditorium.

MASTER SERIES FEATURES CHOPIN AND ANGELA CHENG

Pianist Angela Cheng appears with the ESO and Maestro Uri Mayer in the Magnificent Master Series on Friday and Saturday, February 26th and 27th in the Jubilee Auditorium. Ms. Cheng will perform Chopin's Piano Concerto No.1, Op.11 in E minor. The performances will begin with the world premiere of Stewart Grant's work "Et in Terra..." and conclude with Vaughan Williams' Symphony No.5 in D Major.

For ticket information on these or any ESO concerts, please call 428-1414.

URI MAYER, MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

This season marks the 12th season for Uri Mayer as Music Director and Principal Conductor of the Edmonton Symphony Orchestra. Under Maestro Mayer's dynamic direction, the Edmonton Symphony has become one of Canada's most frequently played orchestras on radio. Since 1983 the ESO has released eight albums for the CBC's SM-5000 Series, and in 1985 was awarded the Grand Prix du Disque (Canada) for their recording *Orchestral Suites of the British Isles.* In July, 1991 the ESO released their latest Compact Disc/Cassette, a collection of works for Cello and Orchestra with former Edmontonian, Shauna Rolston.

Maestro Mayer began his early musical studies on violin and piano in his native Rumania. At the age of twelve, his family moved to Israel, where he studied viola with Professor Oedoen Partos, and conducting with Gary Bertini at the Conservatory of Music and the University of Tel Aviv. Mayer continued his studies at the Juilliard School of Music in New York, where he received his Post-Graduate Diploma with a double major in orchestral conducting and viola.

Scholastic success was followed by his engagement with the Montréal Symphony Orchestra as Assistant Principal Viola in 1970. From there, he went on to become Principal Violist, Guest Conductor, Assistant Conductor, and in 1980, Maestro Mayer was appointed Associate Conductor to Charles Dutoit, a position he held until moving to Edmonton in 1981 to assume the position of Music Director with the ESO. Mr. Mayer has returned to Montréal on many occasions to guest conduct the MSO, in addition to appearances with all major Canadian orchestras.

The Maestro now balances his duties with the ESO and his position as Principal Conductor for Orchestra London (Canada), with guest conducting engagements with orchestras in the United States, Europe and Israel, where he is the Artistic Advisor for the Israel Sinfonietta. During the 1992/93 season, Maestro Mayer will be guest conducting the Hungarian National Philharmonic, Israel Philharmonic, National Philharmonic of Taiwan, Osaka Symphony in Japan and the Sylesian Philharmonic of Poland.

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If you can, please share Signature magazine with a companion. Then, if you do not take it home, please leave it (in good repair) on the table outside the doors as you exit the auditorium. This will help us ensure that someone else can use it next week, and subsequently conserve paper.

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DAVID HOYT, RESIDENT GUEST CONDUCTOR

David Hoyt, a native Edmontonian, has performed with the Canadian Opera Company,the Royal Winnipeg Ballet, the Hamilton Philharmonic, the Chuck Mangione Band, the Toronto Symphony, and L'Orchestre Symphonique de Montréal. Aside from being the ESO's Resident Guest Conductor, he is also the orchestra's Principal French Horn player.

David has always been keenly interested in educating young people about music. He has taught at the University of Alberta, the Interprovincial Music Camp, the Alberta Summer Music Workshop, and the Banff Centre. In addition, he programs concerts for the ESO's educational series for school children. David studied music at the University of Alberta and University of Toronto, and studied conducting with Pierre Boulez and Franco Mannino. He has been acclaimed by music critics for his virtuosity as a soloist and as a conductor.

LIGHTER CLASSICS PREVIEWS

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Thursday
January 14th, 1993
8:00 p.m., Jubilee Auditorium

Special Guest

LEIGH HOWARD STEVENS, Marimba

URI MAYER, Conductor

PROGRAMME

WOLF-FERRARI
The Secret of Suzanne: Overture

MOZART/TRANS. HELBLE
Adagio and Rondo for Marimba and Orchestra K.617
LEIGH HOWARD STEVENS, Marimba

KURKA
Concerto for Marimba and Orchestra, Op.34
Allegro molto
Adagio espressivo
Allegro con spirito
LEIGH HOWARD STEVENS, Marimba

INTERMISSION

DVORAK
Slavonic Dances, Op.46
No. 5 in A Major (Allegro vivace)
No. 6 in D Major (Allegretto scherzando)
No. 7 in C minor (Allegro assai)
No. 8 in G minor (Presto)

SIBELIUS
Karelia Suite, Op.11
Intermezzo
Ballade
Alla marcia

RIMSKY-KORSAKOV
Capriccio Espagnol, Op.34

This concert is being recorded by the CBC, and will be broadcast on CBC Stereo 90.9 FM with host, Olga Milosevich at 10:05 a.m. on January 31, and again that evening at 8:05 p.m. on CBC 740.

CBC

Leigh Howard Stevens, Marimba

According to **TIME Magazine** Leigh Howard Stevens is "the world's greatest classical marimbist... he has revolutionized the playing of the instrument." Mr. Stevens is a graduate of the Eastman School of Music where he studied with John Beck and received the prestigious Performer's Certificate. He is the editor of over 20 works for solo marimba and has been a regular columnist for several percussion magazines.

Mr. Stevens' repertoire ranges from Renaissance music and the Preludes and Fugues of J.S. Bach, to original marimba works written expressly for him by contemporary composers. Much of this unaccompanied literature was considered technically and musically impossible by one player until the development of Mr. Stevens' new system of four-mallet technique. His revolutionary approach is being adopted by percussionists and marimbists world-wide.

Devoted marimba lovers have sprung up all over the world, converted by Leigh Howard Stevens' public solo recitals, college campus appearances, symphony orchestra performances, European concert tours, masterclasses and radio and television appearances both here and abroad. Mr. Stevens can be heard on the Musicmasters, Musical Heritage Society and CRI record labels.

The Secret of Suzanne: Overture
Ermanno Wolf-Ferrari
(b. Venice, 1876/
d. there, 1948)

Time teaches us much, especially our ability to put things in perspective. At the dawn of the 20th century, the health risks associated with tobacco were unknown. That being said, the otherwise charming *Secret of Suzanne* (the fact that she has taken up cigarette smoking) must be appreciated with the innocent ignorance of the past for it to have the same lighthearted impact its composer surely intended.

Ermanno Wolf-Ferrari was the son of a German father and Italian mother, born in Italy and a student of Rheinberger in Munich. His first composition to attract interest was an oratorio composed in 1899. He then turned to a series of operas which were indifferently received until the *Secret of Suzanne* in 1909, which was a huge success.

The libretto, by Enrico Golischiani, tells of a Count who suspects his wife of having a lover, based on the persistent presence of the smell of tobacco in his home, and around his wife. Her evasive replies to his queries convince him even more until the real truth is discovered. So relieved is the Count, that as the curtain falls, the once-again happy couple sit down to smoke - together.

The *Secret of Suzanne* is a one-act gem, full of wit, and a worthy addition to the genre of opera buffa. The short Overture to the opera is equally witty and bright.

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Adagio and Rondo for Marimba and Orchestra, K.617
Wolfgang Amadeus Mozart (trans. Helble)
(b. Salzburg, 1756 /
d. Vienna, 1791)

Throughout history, a number of musical instruments have been developed more or less as fads. Some, such as the celesta, have shown staying power. Some, such as the Glass Harmonica, have gone by the wayside. In its heyday, in the 18th century, however, the instrument was quite popular.

Intriguingly, one of the most noted players of this instrument was Dr. Franz Anton Mesmer (1734-1814), the noted hypnotherapist. In fact, it was Mesmer's proficiency at the instrument that drew the attention of the Mozart family. However, it was for another famous player, Marianne Kirchgessner, that Mozart composed his *Adagio and Rondo*, only seven months before his death.

A transcription, as opposed to an arrangement, is a note for note exchange of instruments, leaving the original music intact.

Tones on the Glass Harmonica were produced by friction of the finger tip upon the rims of glasses, tuned by containing various amounts of water. Some tried to modify the instrument by having the glasses struck, and this particular adaptation made marimbist Leigh Howard Stevens see an affinity for the work in an adaptation for his instrument.

In the original scoring, the *K.617 Adagio and Rondo* was scored for Glass Harmonica

solo, accompanied by flute, oboe, viola, and cello. Its first performance took place on August 19, 1791. The version to be heard tonight was transcribed (not arranged) for a chamber orchestra by Raymond Helble. A transcription, as opposed to an arrangement, is a note for note exchange of instruments, leaving the original music intact. This is what Helble has done, adding violins and bassoon. In the marimba part, transcribed by Mr. Stevens, most changes are octave displacements, to take advantage of the larger range of the marimba.

Though the Glass Harmonica enjoyed an enormous vogue for a time, it apparently had one major defect: the vibration of the glasses, transmitted directly to the hands, inevitably affected the player's nervous system. Ironic then, that a man noted for helping the nerves of others, should be so proficient at an instrument which may have affected his own.

Concerto for Marimba and Orchestra, Op.34
Robert Kurka

(b. Cicero, Illinois, 1921 / d. 1957)

Life Magazine honoured Robert Kurka by including him in a list of nine composers selected for special notice: Kurka was labelled "The Tunesmith." Though largely self-taught, Kurka earned his M.A. from Columbia, and studied briefly with Otto Leuning and Darius Milhaud. He received commissions from many musical institutions and organizations, and was co-winner of the George Gershwin Memorial Award. Tragically, he died of leukemia at only 35 years of age.

The *Marimba Concerto*, which premiered on November 11, 1959 (two years after Kurka's death) at Carnegie Hall, was commissioned by its first soloist, Vida Chenoweth. It was the first concert for the instrument at the venerable old hall.

Press notices following the premiere were quite glowing. "As for the piece itself," wrote the reporter for **TIME Magazine**, "it proved to be tuneful, crisply rhythmic, shot through with jazz echoes and a spirit of jaunty sophistication".

The marimba has ancient roots, yet is a comparatively new instrument in a concert setting. Its emergence is the reverse of what we have become used to: it went to the old world via the new world, and evolved separately from the xylophone. From a crude, lap-held instrument, the marimba has evolved into today's "Grand Soloist Marimba", with tone-bars arranged into two chromatic rows, like a piano. This arrangement was the contribution of Sebastian Hurtado, a Guatemalan marimbist, in 1880. The perfection of tuning of the bars, the addition of metal tubular resonators (for greater volume), and the concept of tunable resonators for weather compensation are all North American perfections.

Leigh Howard Stevens was a pupil of Vida Chenoweth, and it is Mr. Stevens' own cadenza which is heard in the first movement, which he composed using materials found in the first movement and the original cadenza.

Slavonic Dances, Op.46, Nos. 5 - 8
Antonin Dvorák

(b. near Prague, 1841 / d. Prague, 1904)

In an age that saw a proliferation of composers turning to the native music and rhythms of their homelands, the so-called "nationalist" composers, Antonin Dvorák carried on in the Czech tradition laid down by his predecessor, Bedrich Smetana. Brahms was a great supporter of Dvorák, and just as Brahms had done with his *Hungarian Dances*, so Dvorák turned to Slavic-influenced rhythms for his series of *Slavonic Dances*. Such folk-influenced dances and tunes, played by the larger, late-Romantic orchestras of the day, were all the rage in the cities of Europe, particularly in the larger centres of the composers' homelands.

Dvorák composed two sets of eight *Slavonic Dances*, of which those in his *Opus 46* are the first. Their melodies are almost entirely of Dvorák's own invention, and the folk traditions which underscore them are

continued on next page

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not limited to Czechoslovakia, which explains their being called "Slavonic" dances, as opposed to simply "Czech".

Dvorák began composing them in March of 1878, and completed them within a few weeks. Scored originally for piano duet, they were orchestrated by Dvorák himself, and were an immediate hit. The fifth dance of the *Op.46* dances is a *Skocná* – a quick, leaping dance – in 2/4 time. The sixth is a gentler Sousedská – easy-going, with a staccato middle section. Following it is another dance of the *Skocná* type, characterized by a canonic dialogue between the oboe and its larger cousin, the bassoon. This leads to a more vigorous *Galop* at the conclusion. Finishing tonight's suite of dances, *No. 8* is more elegaic than its type, a *Furiant*, would typically be.

Karelia Suite, Op.11
Jean Sibelius

(b. Tavestehus, 1865 / d. Jarvenpäa, 1957)

Though not nearly as well known as his *Finlandia*, which came six years later, Sibelius' *Karelia Suite* has much in common with its more famous cousin.

Both works were composed for events which helped the Finnish people, still under the yoke of Russian suppression, vent their patriotism and pride. Not surprisingly, therefore, much of the music commissioned for those events was either about or in homage to Finnish folklore or geography.

In 1893, students at Viborg University in Helsinki asked Sibelius, himself still a young man of 28, to compose music to accompany a stage pageant illustrating incidents from the history and folklore of Karelia, on Finland's southeastern tip. Karelia had long held a place in the hearts of the Finnish as a bastion of nationalistic determination. Sibelius composed eight numbers for the pageant, and received wide acclaim for his score at the premiere, which he conducted on November 13, 1893. Later on, he excerpted four movements from it, making the *Overture to Karelia* his *Opus 10*, and the suite we will hear tonight his *Opus 11*.

Unlike many composers writing so-called "nationalist" music at that time, Sibelius relies less on genuine folk or traditional melodies, preferring to create original music imbued with his own innate "feel" for Finnish sensiblity (similar to what Dvorák did with his *Slavonic Dances* discussed above). A biographer of Sibelius, Nils-Eric Ringbom, wrote "the Karelia music has very little in common with what one usually calls descriptive program music...and still it has a very specific atmospheric background."

The three movements which make up the *Karelia Suite* are the *Intermezzo*, *Ballade*, and a concluding march. The opening movement is highlighted by a processional, ceremonial melody, sandwiched between a dramatic murmur in the strings, with distant fanfares heard in the brass. The *Ballade* is sad, scored only for woodwinds and strings. Triumph and a ring of victory return for the rousing conclusion, *Alla marcia.*

Capriccio Espagnol, Op.34
Nikolai Rimsky-Korsakov

(b. Tikhvin, 1844 / d. Lyubensk, 1908)

"I strove after correct part writing and achieved it by instinct and by ear. My grasp of the musical forms (particularly of the rondo) was equally hazy. Although I scored my own compositions colourfully enough, I had no real knowledge of string technique, or of the practical possibilities of horns, trumpets, and trombones. As for conducting, I had never led an orchestra in my life."

So said Nikolai Rimsky-Korsakov of his early training, and yet he has become known as one of the most famous orchestrators in music. He orchestrated, among other works, many pieces by his friends (and fellow members of the Russian Five), such as Mussorgsky's *A Night on*

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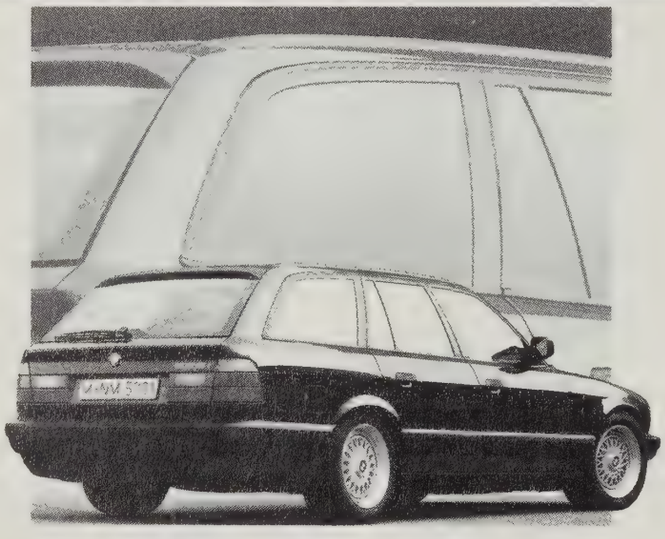

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So overwhelming was the initial response that the work was immediately encored.

"The opinion formed by both critics and the public that the *Capriccio Espagnol* is a 'magnificently orchestrated piece' is wrong. The *Capriccio* is a brilliant 'composition for orchestra'." That seemingly pretentious statement by Rimsky-Korsakov is actually very accurate, as he goes on to explain. "The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, constitute here the very essence of the composition, and not its garb. The Spanish themes, of dance character, furnished me with rich material for putting orchestral effects in use."

The *Capriccio* began life as a work for violin and orchestra, but soon took on a grand orchestral design. Rimsky-Korsakov himself conducted the premiere, in St. Petersburg in the fall of 1887. So overwhelming was the initial response that the work was immediately encored, and Rimsky-Korsakov dedicated the piece to the members of the orchestra.

The *Capriccio Espagnol* is in five uninterrupted sections, beginning with an *Alborada*, or morning song, a lively Spanish dance. Next is *Variations*, where a theme, first announced as a horn fanfare, is given various treatments. The third section brings back the *Alborada*, in slightly different guise, and leads to the *Gypsy Song*, featuring a series of cadenzas for, of course, the violins. A lively Spanish dance starts the final section, as trombones usher in the *Fandango of the Asturian*. At the grand climax, the *Alborada* returns once more.

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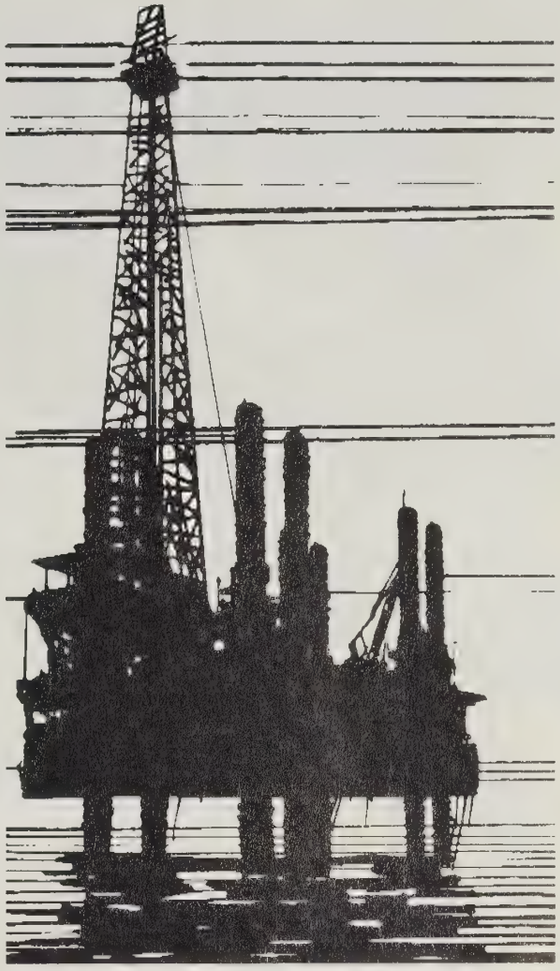

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PROGRAMME

COPLAND
Rodeo (excerpts)
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SHERI SOMERVILLE, Soloist

JONES *The Fantasticks: Much More*

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BART *Oliver: Who Will Buy*

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TYSON
Springtime in Alberta
Night Rider's Lament
Fifty Years Ago
Adelita Rose
Irving Berlin
Claude Dallas
Banks of the Musselshell
Stories He'd Tell
Four Strong Winds

Sheri Somerville orchestral arrangements by Tommy Banks. Ian Tyson orchestral arrangements by Tommy Banks and Eric Freidenberg
Ian Tyson's personnel: George Blondheim, Keyboards; John Cronin, Guitar; Myron Szott, Fiddle; Randy Hillman, Bass; Glenn LeCompte, Drums; Nathan Tinkman, Guitar; Cindy Church, Vocals.

Ian Tyson, Singer/Songwriter

Ian Tyson is one of a kind... authentic and durable. His brilliant career has spanned decades, from international fame in the 60's folk boom to the forefront of the current revival of tradition in country music. Along the way, he has perfected skills as a cowboy on his ranch in the foothills of the Rocky Mountains.

In 1958, a 24-year old Tyson hitch-hiked to Toronto, and found work as a graphic artist. At night he played the emerging folk club circuit with the likes of Gordon Lightfoot and Joni Mitchell. In 1961 he had a singing partner – Sylvia Fricker. The influential folk duo, Ian and Sylvia evolved into pioneers of country rock.

Unsatisfied with the rowdy bar circuit, he put his guitar away, until with the encouragement of family and ranch guests he performed western songs. Tyson began to chronicle the life and times of the cowboy, based on his own considerable knowledge and the colorful characters he met.

After years of pursuing seemingly incompatible dreams – cowboying and performance and recording music – he has found a balance, a resurgence, and Ian Tyson is riding high once again! The legendary singer-songwriter was inducted into the Canadian Country Music Hall of Honour in September, 1989.

Musicians at Large

EDMONTON CHAMBER MUSIC SOCIETY

Wednesday, January 21st at 8:00 p.m. in the U of A's Myer Horowitz Theatre. The Edmonton Chamber Music Society and The Students' Union Theatre present Kronos Quartet (David Harrington, violin; John Sherba, violin; Hank Dutt, viola; Joan Jeanrenaud, cello). For more information call either the Edmonton Chamber Music Society or the University of Alberta.

THE ALBERTA BAROQUE ENSEMBLE

"Majestically Baroque" includes music by Boyce, Telemann, Handel (Water Music) and will be performed on Sunday, January 24th at 3:00 p.m. For more concert and ticket information, call 467-6531 between 9:00 a.m. and 5:00 p.m.

New Faces in the Orchestra

Elena Vladu, Violin

Elena Vladu joined the Edmonton Symphony Orchestra as a member of the Second Violinsection during the 1991/ 1992 season.

Ms. Vladu received her Bachelor and Master of Music degrees from the Mannes College of Music in New York. Aside from taking masterclasses with the likes of Josef Gingold and Philip Ruder, Elena studied in Bucharest, Romania at the George Enescu High School of Music and Philadelphia's New School of Music.

Elena has performed with orchestras throughout the United States and Europe. However, Elena's colorful music experience is not confined to playing with orchestras. She has also performed as a soloist as well as in chamber recitals. In 1986 Elena performed in a private concert for Mayor Ed Koch.

Apart from her busy schedule involved in playing with the ESO, Elena also teaches violin as she did in New York at the Bank Street College.

Sheri Somerville, Soloist

Vocalist Sheri Somerville says she owes her start in show business to Julie Andrews and the Von Trapp family of Sound of Music fame. At the age of seven, her first vocal coach spotted her singing along with the film in a theatre in her native Grande Prairie. At that point the fledgling soprano had already seen the movie 21 times!

When Sheri was 14, she somehow managed to convince members of the Courtenay Summer Music Program that she was actually 21 and landed herself a part in Puccini's Sister Angelica. At 17 Sheri spent the summer in the Voice Opera Program at the Banff School of Fine Arts. She then headed for Toronto and began studying with Louis Quilico.

Sheri has performed in a diverse array of productions. She has appeared in night clubs, concerts, musical theatre and opera, sung jingles for such well known companies as Sunlight and Coke, and has appeared on T.V. in Edmonton and Toronto. She has recorded *After the Thrill Has Gone* and *Why Can't It Wait?* for the Romio Records label.

Music and Community Education

UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE

This season the University of Alberta Symphonic Wind Ensemble (SWE) enters its 20th year under the direction of Dr. Fordyce Pier. A wind band of the 40 most skilled wind and percussion players at the University, this group is dedicated to the performance of the most challenging and substantial music written for the medium.

Edmonton Symphony Orchestra musicians who have participated in this group since 1968 include David Hoyt, David Quinn, John McCormick, Chris Taylor, Gerry Onciul and casual members Dawn Hage Hunter, Hiromi Takahashi, Brian Thurgood, Christine Enns, Brian Berkowitz, Joan Greabeiel and others.

The next University of Alberta Symphonic Wind Ensemble performance at Convocation Hall takes place March 24th, 1993. For more information call the U of A Department of Music at 492-3263.

ALBERTA STRING ASSOCIATION

The Alberta String Association is a non-profit organization representing Alberta's string teachers, players and students. The objective of the organization is to promote and develop the musical and educational values of string music and to co-operate with other organizations or individuals toward improvement and growth of string activity everywhere, insofar as practicable.

The Alberta String Association provides workshops, seminars, concerts and information exchange to assist its members in improving their teaching and performance skills. They develop and maintain a lending library of materials on stringed-instrument playing and teaching. They provide information about teachers, soloists and ensembles. The Association is also one of the partners that are involved in putting on the annual Alberta Music Conference.

The Association is aiming to host an annual International String Workshop, inviting world renowned professors and performers to address the contemporary and comparative teaching and playing techniques of string instrument. The first workshop took place in June of 1992 and proved to be so successful that the Association was urged to continue by both guest professors and participants.

For more information about this group and their activities, call 433-9661.

The Joyce McDonald Memorial Fund

The Board of Directors of the Edmonton Symphony Society wish to remind ESO patrons of the establishment of the Joyce McDonald Memorial Fund. This fund has been developed so that a Magnificent Master Series concert may be sponsored in the name of Joyce McDonald each year. We hope that this will pay tribute to this music supporter's memory and be a source of joy to her children and husband.

Those wishing any further information or wishing to contribute may contact the ESO Development office at 428-1108.

The list below represents all those who have contributed $100 or more to the Fund from January 1st, 1987 to November 30th, 1992.

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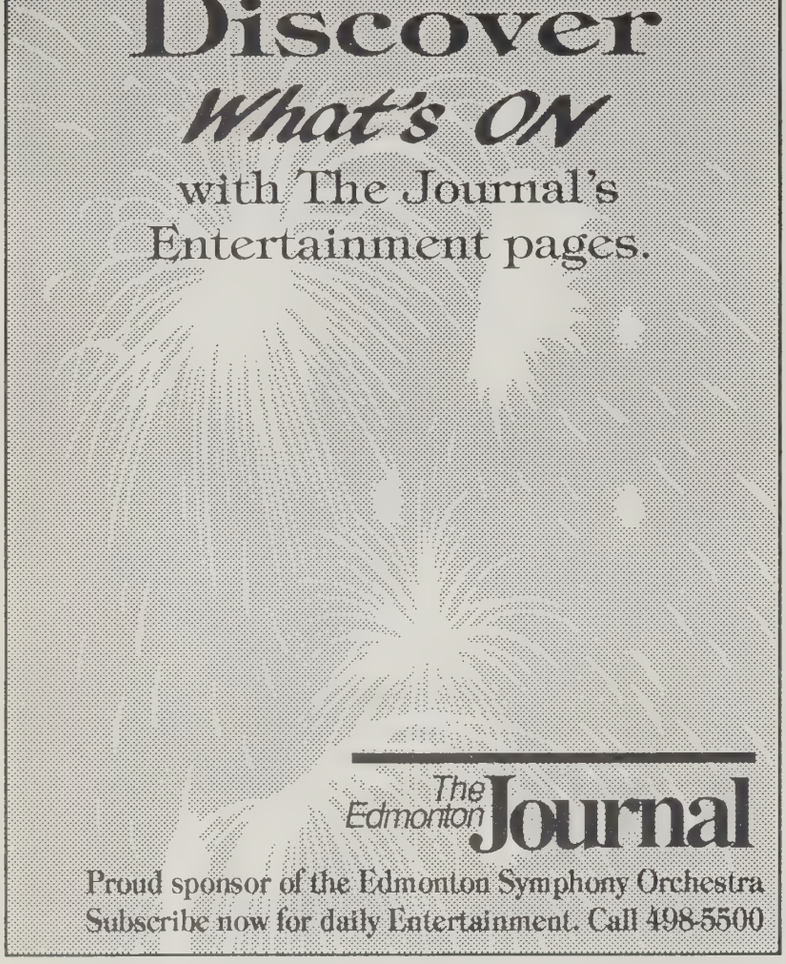

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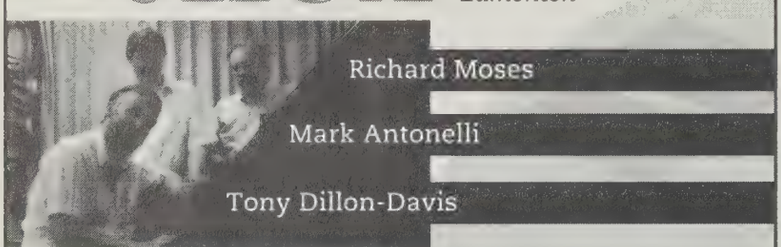

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Special Guests

WILLIAM H. STREET, Saxophone

BRIAN PRIESTMAN, Conductor

PROGRAMME

DEBUSSY

Rhapsody for Alto Saxophone and Orchestra

WILLIAM STREET, Saxophone

FORSYTH

Tre Vie: Concerto for Saxophone and Orchestra

Presto, ritmico: Like a meteor
Ommaggio a Messiaen (1908-1992)
Melancolico
Allegro vivace

WILLIAM STREET, Saxophone

INTERMISSION

TCHAIKOVSKY

Symphony No.5, Op.64 in E minor

Andante – Allegro con anima
Andante cantabile, con alcuna licenza
– Moderato con anima – Andante mosso
– Allegro non troppo – Tempo I
Valse: Allegro moderato
Finale: Andante maestoso
– Allegro vivace – Molto vivace
– Moderato assai e molto maestoso – Presto

This concert is being recorded by the CBC, and will be broadcast February 25 at 9:05 a.m. on Mostly Music with host, Ken Winters.

CBC

William H. Street, Saxophone

William H. Street holds advanced degrees from Northwestern University, the Conservatoir National de Bordeaux (France) and the Catholic University of America. Dr. Street, a member of the Ensemble International de Saxophones de Bordeaux, was also a member of the Chicago, Washington, D.C. and Frederick Hemke Saxophone Quartets prior to joining the University of Alberta Music Department in 1988, where he currently holds the position of Associate Professor of Music. Since his arrival in Canada he has become an integral part of the faculty as saxophone instructor, chamber music coach and Director of the University Concert Band.

William Street has appeared as recitalist and soloist with orchestras and bands throughout Europe, Central and North America and Asia. He has several recordings to his credit and his recitals and concerts are frequently broadcast on programs of CBC Radio.

Dr. Street was recently elected President of the North American Saxophone Alliance, where he had previously served as foreign editor since 1990. He was a strong interest in music education and appears frequently as clinician, recitalist and adjudicator throughout North American and Europe.

PROGRAMME NOTES *by Dave Baker*

Rhapsody for Saxophone and Orchestra
Claude Debussy
(b. St. Germain-en-Laye, 1862 / d. Paris, 1918)

On June 22, 1846, two years after it had made its first appearance in French orchestral music, Adolphe Sax registered his invention, the saxophone. Soon after, as with any new musical device, some of the finest compositional minds in France began experimenting with the new device. Bizet employed it in *L'Arlésienne*, Massenet in *Hérodiade* and *Werther*, and Ambroise Thomas in *Hamlet*. However, with the exception of these works, the saxophone really only found a permanent home in military bands rather than symphony orchestras.

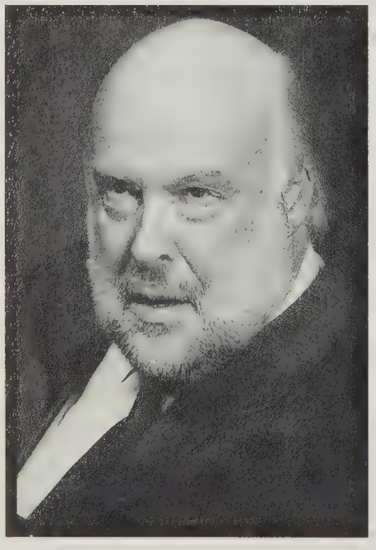
At the dawn of the new century, a Mrs. Elissa Hall, President of the Orchestral Club of Boston, became a saxophone player for reasons of health. A rich and influential woman, she was rather disappointed with the lack of quality works for the instrument, and commissioned several from composers as noted as Vincent d'Indy and Claude Debussy. Though not a project he particularly fancied, Debussy was at the time hardly in a position to refuse the income, and in 1901 began working on what he originally titled a *Fantasy for Saxophone and Orchestra.*

He proceeded very slowly, if at all, and in June of that year, wrote, "the Americans are proverbially tenacious. The "Saxophone lady" landed in Paris eight or ten days ago, and is asking after her piece. I assured her that, except for *Rameses II*, it is the only subject that occupies my thoughts. All the same, I have had to set to work on it. So here I am, searching desperately for novel combinations calculated to show off this aquatic instrument."

This is not the only colourful and revealing note Debussy has left us about this work. In a letter to his friend Pierre Louys, Debussy confesses, "Considering this *Fantasy* was ordered, and paid for, and eaten more than a year ago, I realize I am behind with it."

The *Rhapsodie* was written by Debussy after he had completed *Pelleas* and before he had written *La Mer*. It creates an important link between the two and there is no better work to illustrate the composer's preoccupations at that time: his research into the development of a national art allying the French language and popular art.

Although it was thought that the score was completed by Roger-Decasse in 1911, it has been proven that a score of the *Rhapsody* signed by the composer is at the Bibliotheque National de Paris and is dated 1903, five years before a score was ever sent to the saxophone lady. It is well known that Roger-Decasse prepared Debussy's music for a commemorative concert in Paris in 1919. At that time Roger-Decasse scrupulously followed the orchestration outlined by Debussy himself in a copy of the score now held at the New England Conservatory. It was André Caplet who conducted the premiere of the work on May 11, 1919 at the Société Nationale. Although the work has been revised and re-edited a number of times, it is Debussy's original version that will be performed this evening.



BRIAN PRIESTMAN, Conductor

Listed among the many activities in Brian Priestman's colorful career is his position of Music Director for the Edmonton Symphony Orchestra from 1964 to 1968. Since the end of his apprenticeship in his native England, Mr. Priestman has ranged the world as a musician; as a conductor on five continents; and a music director of major organizations for many years.

As a guest conductor Mr. Priestman has appeared with almost all the leading orchestras in Britain, Canada and Australia as well as with many great orchestras in the U.S., Europe and the far east. He has conducted more than 360 concerts for the BBC, and many TV programmes of both symphonic repertoire and opera.

Widely respected for his administrative skills and exuberant leadership, Brian Priestman increased box-office sales in Denver by over 100% because of his unanimous critical success and enormous public popularity; the same has been true of other centres where he has worked. Since 1980, he has conducted in the U.S., Mexico, Sweden, Hong Kong, South Africa, Belgium, Great Britain to name a few as well as recordings and many BBC broadcasts and TV appearances.

Tre Vie: Concerto for Saxophone and Orchestra
Malcolm Forsyth
(b. Pietermaritzburg, South Africa, 1936)

Dr. Malcolm Forsyth, named Canadian Composer of the Year in 1989, was the winner of the first Juno for "Best Classical Composition" in 1987 for *Suite for Orchestra, Atayoskewin* (which has been recorded by the Edmonton Symphony Orchestra). Born and educated in South Africa before settling in Canada in 1968, he became a faculty member at the University of Alberta. In addition to his extensive activities as the composer of three symphonies, many other orchestral works, seven concertos, and a great deal of chamber and vocal music, he served for 11 years as trombonist in the Edmonton Symphony Orchestra, the last seven of those as Principal.

Tonight's *Concerto* was commissioned by Edmonton saxophonist William H. Street, with funding from the Canada Council and the CBC. It brings to ten the number of works for soloists with orchestra written by Forsyth, and his first for woodwind instrument. It is scored for a normal sized symphony orchestra, with the addition of harp and piano.

When the decision was made to premiere the work in Pesaro, Italy, at the Tenth International Saxophone Congress in 1992, the title was appended to the first sketches. It refers to three of the ancient roads leading out of Rome: Via Appia, Via Flaminia, and Via Salaria, the latter of which leads directly to Pesaro itself, and was so named because it was along this route that supplies of salt were brought to Rome. There is no specific order to these roads in relation to the movements except that it is to movements one, three, and four that they refer.

The second movement was an addition made while the work was in the sketching stage, and was due to an epochal event in May, 1992: the death of Olivier Messiaen, representing the passing of an era, as Messiaen had been the last great composer of the pre-World War II generation. Thus it is that Forsyth has inserted this movement, paying homage to Messiaen's enormous influence.

The first movement of *Tre Vie* is rhythmically and technically demanding, due to its sheer speed and the asymmetry of the metre (10/16), to say nothing of the soloist's excursions into the highest altissimo range of the saxophone. The second movement is a series of cadenzas for soloist with an orchestral accompaniment equally free, without metre. This flows directly into the *Melancolico*, a songful interplay of two melodic lines against an accompaniment of the utmost simplicity: two identical chords a semitone apart, which alternate in four bar sequences. The *Finale*, a rondo form with development is agitated and singing by turns, and leads the soloist into some intriguing interplay with the orchestra. The work concludes brilliantly and optimistically.

Symphony No.5, Op.64 in E minor
Peter Ilyich Tchaikovsky
(b. Kamsko-Votinsk, 1840/ d. St. Petersburg, 1893)

"There is something repellent about it, a patchiness and insincerity and 'manufacturedness' which the public instinctively recognizes. It was obvious to me... that the symphony itself did not really please the audience." Harsh words, spoken by a critic obviously unimpressed with Tchaikovsky's *Fifth Symphony*. By now, of course, the work has established itself as one of the Romantic era's great additions to the symphonic repertoire. Which makes all the more strange the fact that the critic who spoke those harsh words was Tchaikovsky himself.

For Tchaikovsky, who in 1888 had moved into the house at Klin which was to be his home until the end of his life, his existence had become somewhat more settled than it had been at the time he had composed his *Fourth Symphony*. In that work, Tchaikovsky's prevailing theme was of "cruel Fate". In his letters while preparing the *Symphony No.5*, Tchaikovsky speaks more of "Providence". A subtle change, perhaps, but to the typically overcast Tchaikovsky, an improvement.

The "Providence" theme with which the work opens is a sombre, deliberate theme, marked by descending scales, but ending on a rising phrase of optimism. This leads to the body of the movement, an *Allegro con anima*, which defies piecemeal interpretation. Indeed, aside from the idea of "Providence" mentioned above, Tchaikovsky left precious few clues about any program he may have had in mind for the symphony.

He did, however, leave clues that the second movement is a love song. To be sure, it does have the outline and mood of the pas d'action between Aurora and the Prince from his *The Sleeping Beauty* (which he composed at around this same time). The French horn sings the beautiful song of the movement, though the passionate love is interrupted by the occasional storm.

The third movement is a waltz, though a delicate and sad one, with its falling phrases and a sense of wistfulness. The curiously sad dance is relieved somewhat by an odd, jerky bassoon passage, and a brief appearance of the "Providence" theme, which continues to haunt the work, rather like Berlioz' idea of an idée fixe.

The final movement is in sonata form. The first principal subject is a strong, chordal theme, the second is a flowing one for the woodwinds. The movement begins, however, with the "Providence" theme (played in a major key this time), and concludes with a grand final presentation of it.

The *Symphony No.5* premiered in St. Petersburg on November 17, 1888. Audiences were immediately warm to it, critics were less impressed. Tchaikovsky himself eventually came around to it, saying later, "I like it far better now."

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January's Volunteer of the Month

GWEN WATTERS

Gwen Watters has been providing the ESO musicians with coffee and goodies at special concerts for years. The musicians grew very attached to her goodies and asked if she could bring them to all concerts. "Of course! That would be no problem" Gwen replied. So now she makes coffee and goodies for the musicians at all performances.

Gwen is also a member of the Edmonton Symphony Orchestra Associates and works as a Special Projects fund-raiser. She is very active with the Boutique and is co-chairing the Hugs and Kisses Dinner Auction this February.

Why does Gwen do all this? "JUST BECAUSE!"

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Concertmaster (#)
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Mary Johnson
Richard Caldwell
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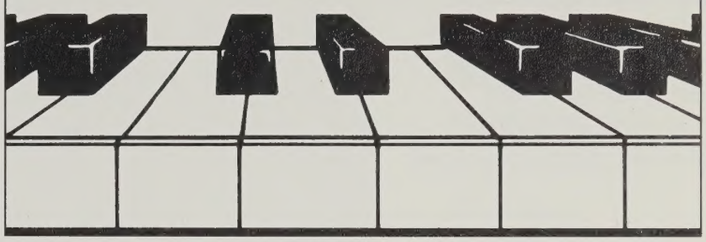

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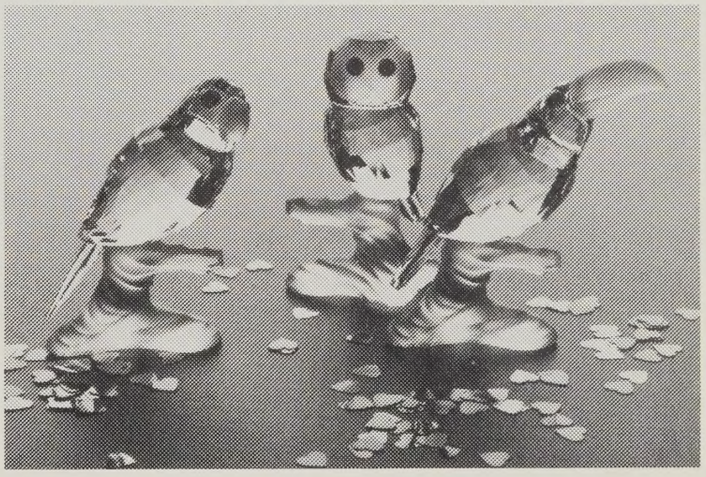

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Saturday and Sunday,
February 6th & 21st, 1993
Helmut Brauss, Piano
Uri Mayer, Conductor
STRAUSS - Don Juan, Op.20
WAGNER - Die Meistersinger: Prelude and Act III (excerpts)
BRAHMS - Piano Concerto No.1, Op.15 in D minor
Saturday sponsored by Waterloo Mercury Lincoln
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THE LIGHTER CLASSICS

Thursday,
February 11th, 1993
David Stewart, Violin
David Hoyt, Conductor
GLINKA - Overture to Ivan Sussanin (Life of a Tsar)
BRUCH - Scottish Fantasy, Op.46
LUEDEKE - Clockworks for Orchestra
KHACHATURIAN - Spartacus: Suite No.2 (Adagio)
STRAUSS - Till Eulenspiegels lustige Streiche, Op.28
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Friday and Saturday,
February 26th & 27th, 1993
Angela Cheng, Piano
Uri Mayer, Conductor
GRANT - Symphony (Et in Terra...)
CHOPIN - Piano Concerto No.2, Op.11 in E minor
VAUGHAN WILLIAMS - Symphony No.5 in D Major
Friday sponsored by Deloitte & Touche, Chartered Accountants
Saturday sponsored by Canadian Utilities Limited
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For concert times and ticket information for all of the above, please call the ESO Box Office at
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Eddy Bayens, Bassoon
Christine Enns, Flute
Dawn Hage, Trumpet
Kathy Hogan, Viola
Kay McCallister, Horn
John McCormick, Percussion
Raj Nigam, Percussion
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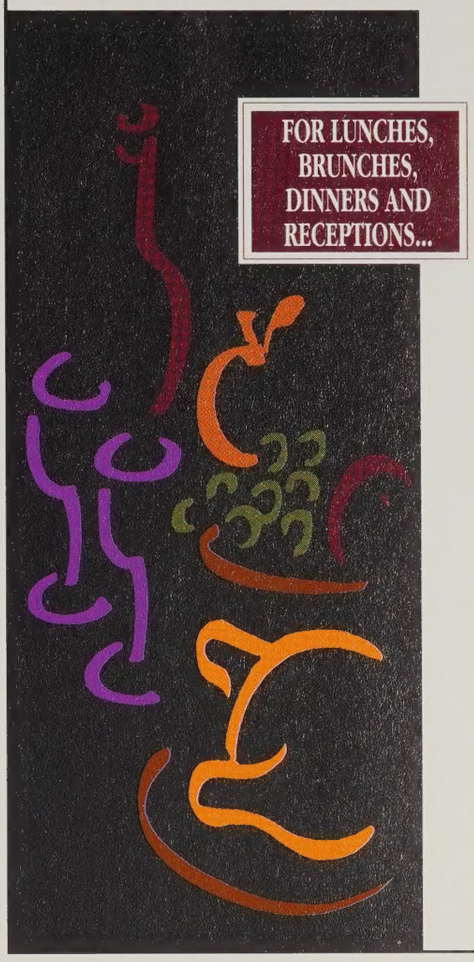

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